

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

Recitals

January

24 - Nick Hampson, *tenor*

31 - James Carter, *baritone*

February

7 - Dominic Foord, *bass*

Francesco Cavalli: *La Calisto*

Musical Director: Edmund Whitehead

7 & 8 February 2014
New College Chapel, 8.00pm

Tickets for this event can be obtained from:

<http://www.ticketsource.co.uk/event/47845>

February

14 - Rosie Miller, *soprano*

21 - Rebecca Robert, *soprano*

28 - Andrew Hayman, *tenor*

March

7 - James Newby, *tenor*

14 - Guy Elliott, *tenor*

Summer Opera: Haydn *L'Infedeltà Delusa*

9 (Preview), 12, 13, 15, 16, 18, 19, 20 July 2014

The Warden's Garden, New College

New Chamber Opera - New Chamber Opera Ensemble
The Band of Instruments - Phoenix - Cutting Edge

Singing Patron James Bowman

Director of Productions Michael Burden

Director, the Summer Opera Steven Devine

Director, The Band of Instruments Roger Hamilton · *Director, Opera Studio* Edmund Whitehead

Repetiteurs Edmund Whitehead, Jacob Swindells · *Company Secretary* Clare Atkinson

Comptroller Graham Midgley · *Wardrobe* Diana Lintott, Fiona Hodges

Recitals Wilfrid Jones; Brian McAlea · *Administrator* Rosie Powell Davies

New Chamber Opera · 4 Mansfield Road · Oxford OX1 3TA

Tel: 01865 281 966 · Fax: 01865 279 590 · Email: info@newchamberopera.co.uk

Web pages: <http://www.newchamberopera.co.uk>

Company No 3502769 · Charity No 1095069

TICKET DETAILS

Lunchtime Vocal
Recitals
1.15pm

New College Antechapel
£2/£1 concessions
on the door

Cavalli *La Calisto*

7 & 8 February 2014
8.00pm
New College Chapel

Tickets

£10 / £5 concessions
on the door and from

Ticket Source, see panel to the left

Summer Opera

Wednesday 9 (Preview)
Sunday 13 & Tuesday 14

New Chamber Opera

Please download forms from

<http://www.newchamberopera.co.uk>

Saturday 12 & Friday 18

New College Development Office
(01865) 279 337

Tuesday 15

OXPIP (01865) 778 034

Wednesday 16

Friends of the Oxford Botanic Garden
(07722) 605 787

Saturday 19 & Sunday 20

Friends of WNO (01865) 408 045



Summer Opera

Haydn: *L'Infedeltà Delusa*

Conductor - Steven Devine; Director - Michael Burden

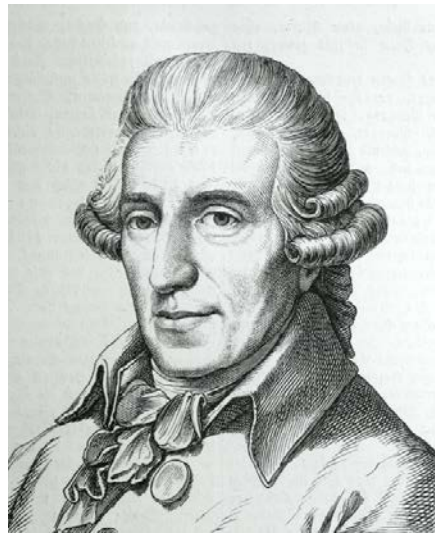
Rachel Shannon – Vespina; Kate Semmens – Sandrina; Adam Tunnicliffe – Filippo;
Tom Raskin – Nencio; Thomas Kennedy – Vanni

9 (Preview), 12, 13, 15, 16, 18, 19, 20 July 2014

The Warden's Garden, New College

Despite the fact that Haydn wrote numerous operas, it can be said even today that although not neglected, they are the least known works in his output. And the figures stack up; he produced 13 Italian operas, 4 Italian comedies with spoken dialogue, and 5 or 6 German Singspiele. He also produced incidental music for plays, most of which were composed for the Esterházy court.

L'infedeltà delusa was described as a 'burletta per musica', and had a libretto by Marco Coltellini. It was first performed at Eszterháza, the seat of the Esterházy family who employed Haydn, on 26 July 1773, the name day of the Dowager Princess Esterházy. Like many other 18th-century operas, it had a short life; there was one for Empress Maria Theresia on 1 September, and another, on 1 July 1774, to mark the visit to Eszterháza of two distinguished Italians, and then no more during Haydn's lifetime. Maria Theresia's reported comment - 'If I wish to hear a good opera, I go to Eszterháza' - indicates the esteem that both Haydn and the court were held. It is believed that a gift of 25 ducats from Prince Nikolaus Esterházy to Haydn at the end of May 1774 was a thanks-offering for the new opera.



*Joseph Haydn (1732-1809),
best known today for his quartets,
symphonies and masses,
was also a composer of operas.
These were written mainly
during his employment with the
Esterházy family.*

L'infedeltà delusa marks a particular moment in Haydn's development as an opera composer, a development which is reflected in the use of characters only from the peasant class, no chorus, two acts of equal length, and a small orchestra. The opera has a convoluted love plot involving two pairs of lovers, Sandrina (a simple girl) and Nanni (a peasant) and Nencio (a well-to-do peasant) and Vespina ('a girl of free spirit'). The action arises from the desire of Sandrina's father, Filippo, to marry her to Nencio, in which he succeeds to the extent of dragging out of Sandrina her reluctant agreement to marry Nencio and rebuff Nanni. With various twists and turns in which Vespina plots and disguises herself as a frail old woman, a tipsy German servant, and a pretended bridegroom, the Marchese di Ripafredda. After much derring-do, Filippo can do no other than accept the double wedding of Sandrina and Nanni, Vespina and Nencio. Like many similar 18th-century works, the key to much of the action is the importance of country life; here, it is found in Nencio's view, expressed in an aria to Sandrina, that the flirtatiousness of the town girls is unsatisfactory compared with those of the countryside.

Mailing List

Mailing Lists. Each hard copy and electronic mailing returns out of date addresses; it would be helpful if members of both mailing lists could keep their address up to date. Anyone who would like to join the electronic mailing list - used for reminders of forthcoming events - please let us know?

Renée Fleming, Humanitas Professor of Opera



To get an email asking if I'd be 'free' (I can't imagine the circumstances in which I wouldn't be free) for a masterclass with Renée Fleming was undoubtedly one of the best emails I've ever received, and the only one that has ever produced mass hysteria in my apartment. It also turned out to be without a doubt the best twenty-two minutes of my life. The excitement of Ms. Fleming was (for me at least) not much to do with the fact that she had sung for Obama, or even that she'd done marvellously well as a guest American singing 'Rule Britannia' at the Last Night of the Proms in 2010. Ms. Fleming sings 'from the gut' not just in the technical sense but also in her stagecraft; she assures the listener that they are in safe hands, that in her finest moments she will achieve the very essence of emotional communication, and she will share that with you along with her utter joy in the music.

To the masterclass I brought the signature 'mad scene' from Handel's Hercules, Dejanira's accompanato and aria at the point where she realises she has caused the death of her husband. I had just finished playing the role in Oxford some weeks before, and in the post-production lull had become frustrated with several underlying technical issues with the piece. Renée Fleming, as a meticulous diagnostician, identified these and then pushed me further into thinking about the nature of stagecraft and the effect it has on technique; in the intensity of the 'mad scene' I had practically started knotting up through muscle memory right on the first

Oxford University's Humanitas Visiting Chair of Opera

*Johanna Harrison writes of participating
in the masterclasses given last term by
Renée Fleming on
Wednesday, 4 December, 2013*

*The other participants were Peter Aisher, Stephen Avivs,
George Coltart, Brian McAlea, Esther Mallett, Robyn
Parton, and Anna Sideris*

***The chair is funded through the Humanitas
Programme by the Clore Duffield Foundation***

Photo of Renée Fleming by Andrew Eccles

line of 'Where shall I fly?'. I was dubious, therefore, when she asked me to show her how we had staged it in production, and I shared a look with the director of Hercules in the audience; we had created a mad scene that despaired all over the stage, and the Holywell Music Room was a slightly more demure setting, certainly lacking our smoke machine from Act 3. The recreation ended up with her stopping the scene when I was down on my knees, and I'm fairly sure I asked her permission to stand up again. With everybody, she handled technical issues with great sensitivity and tackled performance problems with great creativity and a completely fresh approach.

Throughout all her utterly charming personality - we have now all learnt that Renée Fleming carries a supply of Halls Soothers in her 'mummy purse', which has now become a household phrase back in Somerset - and her incredible skills as a diagnostician and singer, the biggest lessons I took away were to allow the music to take on the role of teacher and to trust in my own dramatic instincts. The affirmations she gave (to each and every one of us) are now chinks in the armour that every performer must have against audition disappointment - and even though you could hear a room of young singers' teeth gritting upon 'I haven't done an audition in a hundred years', everyone present fell in love with a lovely woman and a remarkable artist. Huge thanks must go to the Humanitas team and to Dr. Michael Burden for a once-in-a-lifetime opportunity.

Bach: Easter Oratorio & Carissimi: Jepthe



The Easter Oratorio, Bach's first venture into the genre, began life as a cantata for Easter Sunday in 1725. The oratorio has attracted some criticism for its curious beginnings, the original cantata having been hastily re-worked from a pastoral drama per musica and the two shepherds (Menalcas and Damoetas) and two shepherdesses (Doris and Sylvia) transformed into Christ's disciples. Far from downgrading the work and stifling its potential as a sacred expression, these secular roots breathe life, air and unabashed joy into this most celebratory day in the Christian calendar, consider the abundance of dance forms throughout the work, an ebullient jiggle hailing the final chorus of thanksgiving.

The cantata was expanded and re-scored in 1738 to become the Easter Oratorio, Bach curbing some of the more theatrical elements of the original to provide a more meditative atmosphere to the paraphrased scriptural narrative.

Carissimi's Jepthe, or Historia di

11 June 2014
8.00 pm
New College Chapel

Musical director
Michael Pandya

Choirs and Soloists:
Lucy Cox, Johanna Harrison
Caroline Halls

Ed Edgecumbe, James Potter

Tim Coleman,
Andrew Hayman

Brian McAlea, Ashleigh
Francis-Roy, Thomas Herring

Jepthe was composed around 1650; the work is often dated to 1648. At the time it was written, the word 'oratorio' was only gradually coming into use, and many of Carissimi's works are described as 'Historia'. They were also in Latin, although all the texts were anonymous, and were designed as one-part works. In Part 1, Jephthah vows he will kill the first person to come out of his house, if the Lord grants him victory over the Ammonites. He does win the battle, and then celebrates. But, disastrously, the first person to meet him out of his house, is his daughter, and he laments that he has to sacrifice her; a final chorus from her and her followers concludes the piece. Based on the story from the Book of Judges in the Old Testament, the work uses a narrator whose part links the solos and choruses; these use the biblical text. Only a continuo accompanies the singers, allowing full freedom of expression to the voices.

Please note that tickets for this event can be obtained from: <http://ncobacheasteroratorio.ticketsource.co.uk>